

Women's Gowns More Elaborate

When the summer season started we heard a great deal about simplicity, and although we have had our share of that this season, still there has been more elaboration of the late summer costumes than usual, writes a fashion correspondent in the New York Times. This is especially true with regard to the thinner organdies and cotton crepes and voiles, for they are pro-



The Frock That is Made of Soft Crepe With Trimming of Graduated Lengths of Velvet Ribbon.

vided with laces and flutings and ruffles galore and drip ribbons from every conceivable point.

This is especially noticeable at the seaside resorts or in the mountains where any sort of a formal life is indulged in. There are clothes for hours of the day which permit the more knockabout things, but at any kind of function in the afternoon or evening smartly dressed women appear, who regard no law save that which relates to their own adornment. And they seem to have carried out every possible trimming idea with the utmost attention to detail.

Surely there have been artists somewhere to make these clothes, for they reflect the thought of design and dressmaking art which have gone into their making. Being mere breaths of covering as far as their fabrics are concerned, they carry much embroidery and tucking and trimming. The fact is that, although the summer frock looks so simple and plain that it might be blown away by a breath of wind, it involves a great deal of intricate handwork artfully distributed.

Colors, Charming Features.

The colors of the organdies are, perhaps, the most charming features. They have no restrictions, and because of the transparencies of the material are never garish in the least degree. They are simply blooming bits of summer shading, and by reason of the way they catch the light succeed in being about the most sparkling creations of the season. The favorite combination of the organdies or the voiles is to mix one color with another, and the most exquisite things

are being done in carrying to the last degree of perfection the combining of colors. Then, there is the practice of setting off a deep color against white, and this, having been done by the French, has been taken up by the American designers to the end that some of the most interesting frocks of the season have been developed.

In one type of organdie frock the organdie itself is a light blue, and, although there is a wide fichu to make the upper part of the bodice as becoming as possible, there is a skirt provided with an extra fullness upon which is superimposed a series of medallions made up of embroidered organdie interspersed with lace. This embroidery is all done by hand with the utmost care and attention. Only the French can do it, for in this country we are too hurried to give our time to anything so exquisite. These medallions in all possible shapes can be bought by the single item so that they may be inserted in the general make-up of the dress without the slightest trouble.

Present Style Tendencies.

The dress embellished with square medallions of embroidered handwork is one of those which exhibits the present style tendencies with the utmost grace and skill. It has within its limitations all of the elements of the present style. There is the full skirt; there are the hand-embroidered motifs; there is the belt wound around until it looks like a veritable rope; and there is the fichu which gives the dress the style tendency which marks it as a product of the present season.

Any one of these points would be sufficient to make one dress look smart enough to join the procession of the leaders of the season, but this one possesses all of them in a marked degree. Its color is a light blue, which has with it a mixture of green that is most alluring. Then the medallions, which are square, are made up of a mixture of cream-white fillet combined with inserted bits of embroidered organdie. As for the belt, one of those which accentuates the waistline, it is made up of a twisting of a wide silver ribbon with a strand of black velvet ribbon. It is a thick twist which makes the waistline look as wide as possible and which, at the same time, provides a decorative effect. It is combined with the dress, made up of a combination of light blue and white with all the subtle bits of hand stitching and embroidery and fluting that it is possible to imagine.

There is another organdie dress with full side panels which are embroidered along their lower edges. This is made of one of those new shades of organdie which have given to yellow a place in the realm of fashion which was never accorded to it before. Now the frock is made all of yellow. The ornamentation around the throat line is done with puffs of the same yellow organdie. The side panels on the skirt are embroidered in a cream white which manages to adapt itself with the general color scheme so that it shall be a distinct part of the whole. The underskirt is shorter than the full side panels, and as this is one of the style characteristics of the season, it is exactly in tune with the rest of the garments that are being created by the foremost designers. Around the waistline there is the simplest possible arrangement of a black velvet ribbon in a narrow width, the only touch of black about a filmy dress which, in all other respects, is of the slightest and most inconsequential of materials. All of the rest of the gown is made of yellow and cream white. And this one hint of black about the waistline serves to give it that touch which is just the note to set off the whole design.

Interesting Silk Dresses

At the smart places where society gathers in the summer there are plenty of interesting silk dresses seen for afternoon and more formal wear. One of these is made of a combination of coffee-colored crepe de chine with an applique about the waistline of black velvet ribbon cut in strips of differing lengths. About the line of the low-cut neck and sleeves there is a pattern of this black velvet ribbon which establishes the design as something that is carried out through every line of the garment.

A drooping hat is worn with the dress, which has for its top a layer of tan silk to match the dress and for the under portion a facing of black velvet. Around the edge there is a flange of black malines which helps to give that becoming touch to the hat which is so essential.

The silk and chiffon things which are being worn for the late summer show that tendency to circular sides which makes them distinctive. There is much fullness about these gowns and when you come to examine the way in

which they are made you will find that they have inserted circular panels at the sides of the skirt which impart to them a sweeping and becoming line. The dresses have an appearance of having been cut over an entirely circular model all the way round. But as a matter of fact they have inserted godets in their sides which give the skirts a sweeping appearance.

There are many printed silks and chiffons which are made in this way as well as the plain ones. But all of them, although they have the appearance of being made in the simplest and most unstudied way, have a distinct tendency to the most intricate cuttings and insertings, all of which blend into a drooping whole with a simplicity of appearance.

An Odd Combination.

An odd combination of fabrics shows little frocks of shantung, embellished with applied figures in broadcloth. An especially attractive group, developed in this fashion, employed Russian embroidery motifs.

An Imitative Pet.
"Well, you have the house all to yourself while Mrs. Peckton is away."
"Not quite," said Mr. Peckton. "I share the premises with Mrs. Peckton's poodle, who was left in my care. I'm afraid the intelligent animal has modeled its behavior on that of its mistress."

"How so?"
"When I try to make myself comfortable with a cigar and a newspaper it eyes me with marked disfavor."—Birmingham Age-Herald.

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An Interested Onlooker.

"Have you seen Zeke Dawdle lately?"

"No," said Squire Witherbee, "but Zeke's making his headquarters down where they're putting up a new store."

"Is Zeke working at last?"

"No, it ain't that serious. Zeke's kinder superintenden' th' job, along with several other gents whose wives run boardin' houses. If th' workmen were to lay a brick or raise a girder without Zeke seein' it done it would spoil his day."—Birmingham Age-Herald.

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HARD TO GET BELOW THAT

Once at Least Golfer Had a Chance to Turn in a Score His Opponent Could Not Beat.

Eugene G. Grace, president of the Bethlehem Steel company, plays a first-class game of golf. Between him and his "big chief," Charles M. Schwab, exists a keen friendly rivalry, the two playing regularly together.

In the steel trade, they tell the story of a match once played between the two. On the first hole, the story goes, Schwab, who was keeping score, asked Grace how many shots he had taken, and was told five. "I took a four," said Schwab. At the next hole, Grace had a four and Schwab claimed a three. As he holed out at the third, Schwab asked: "Gene, how many did you have?"

"One," replied Grace. "Now beat that if you can!"—Wall Street Journal.

Giddap.

A modest high school girl in an Oregon town while copying a passage from Sir Walter Scott, came to the line: "The horses stepped into the stream up to their bellies."

And this is how her teacher found the line written when the copy was turned in:

"The horses stepped into the stream up to their waists."

Well, Hardly.

It isn't necessary to tell most people not to work too hard in hot weather.—Louisville Courier-Journal.

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For Physical Education.

Representatives of twenty-five organizations devoted to athletics, physical education, health and education called upon President Harding recently to ask his support securing universal physical education in the schools of the country. Although no new legislation was urged, the need for strong federal interest was brought out. At present only one-tenth of the school children of the United States are given physical training.

The difference between a compliment and flattery is whether you get it or somebody else.

10c Makes Old Waists Like New

Putnam Fadeless Dyes—dyes or tints as you wish

ROOM FOR BUT ONE THOUGHT ALWAYS HIS UNLUCKY DAY

Quite Impossible for Glutton's Ideas to Rise Above Consideration of His Stomach.

"Henry Watterson," said a Louisville editor, "was a gourmand—a fin gourmet, as the French put it—but he hated gluttony like sin."

"Gluttons," he claimed, couldn't keep their minds off their stomachs. He said he once visited an English lord, and the smoking room of the castle was crowded with trophies of the lord's skill in the hunting field.

"A fat glutton was among the party. He, with the rest, admired the fine display of antlers—horns of the mountain sheep, the elk, the antelope, the wild goat, moose and so on. Then there were skins—bear skins, bison skins, tiger skins. And stuffed birds—pheasants, woodcock, wild turkey, wild duck.

"My lord," said the glutton, 'tell me—did you eat all this yourself?'"

A Reasonable Reason.

"Them folks over at Bigville call this town a hamlet," disgruntledly said the landlord of the tavern at Peewee-cuddyhump. "But I don't see any reason for it."

"Possibly it reminds them of Shakespeare's character of that name," returned the spectacled guest. "He was a melancholy man, and this is a melancholy place."—Kansas City Star.

Here's the Secret.

"You get a lot of ice cream from a gallon of milk."

"I turn the air pump into it."

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